

The Florida Architect

OFFICIAL JOURNAL of the FLORIDA ASSOCIATION OF ARCHITECTS of the AMERICAN INSTITUTE OF ARCHITECTS

August - 1957



Looking to November . . .

With the first 100 years of the AIA now a matter of the history books, Chairmen of the Florida Central Chapter's 43rd Annual F.A.A. Convention Committee consider the possibilities of the future as a theme for the Convention. The story starts on page 2.



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The Florida Architect

VOLUME 7

AUGUST, 1957

NUMBER 8

F.A.A. OFFICERS — 1957



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AUGUST, 1957

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THE COVER

On the capable shoulders of these two gentlemen has been placed the administrative responsibility for assuring the well-attended development of the 43rd Annual F.A.A. Convention. They are, left, Robert H. Larrison, AIA, and Eugene M. Beach, AIA, both practicing architects in Clearwater, the 1957 Convention City. Larrison is General Convention Chairman of the Florida Central Chapter, hosts to the fall convocation. Beach is Assistant Chairman. Between them they direct the activities of eleven other Central Chapter members making up the Committee which is now out to make the Clearwater meeting a record-breaker from every angle.

PUBLICATION COMMITTEE — H. Samuel Kresé, Chairman, G. Clinton Gamble, T. Trip Russell. Editor — Roger W. Sherman.

THE FLORIDA ARCHITECT is the Official Journal of the Florida Association of Architects of the American Institute of Architects. It is owned and operated by the Florida Association of Architects Inc., a Florida Corporation not for profit, and is published monthly under the authority and direction of the F.A.A. Publication Committee at 1225 S. W. 82nd Court, Miami 43, Florida. Telephone MObarck 7-0421. Correspondence and editorial contributions are welcomed, but publication cannot be guaranteed and all copy is subject to approval by the Publication Committee. Opinions expressed by contributors are not necessarily those of the Publication Committee or the Florida Association of Architects. Editorial contents may be freely reprinted by other official A.I.A. publications, provided credit is accorded The FLORIDA ARCHITECT and the author. . . . Advertisements of products, materials and services adaptable for use in Florida are welcomed, but mention of names, or illustrations of such materials and products, in either editorial or advertising columns does not constitute endorsement by the Publication Committee or the Florida Association of Architects. . . . Address all communications to the Editor 1225 S. W. 82nd Court, Miami 43, Florida.



Roland W. Sellow, AIA, president of the Florida Central Chapter which will act as host to the 1957 Convention.

Plans Nearly Complete For 1957 Convention

The FAA's 43rd annual conclave, set for November 7, 8 and 9 at Clearwater, is being planned to make FAA Convention history. Themed to Florida's future in terms of design, structure, materials and planning, it will feature top-flight speakers, exhibits, hospitality and entertainment.

"After 100 Years—The Challenge of The Future" That's the theme for the 43rd Annual FAA Convention to be held at the Fort Harrison Hotel, Clearwater, November 7, 8 and 9, this year.

Plans for the full development of that theme indicate that the two-and-one-half day meeting will be one of the most vitally interesting in FAA history. The theme will be rounded out in terms of *Design, Structure, Materials and Techniques and Community Planning*. Top-flight speakers have already accepted assignments to discuss these phases of our professional future. Each is an expert in his own special field; and in a series of four seminars the trends of expanding technical opportunities will be

sketched on the basis of the newest means now at hand and those shortly to become available. Assisting each nationally-known speaker will be panelists—two for each seminar subject—chosen from FAA membership for their special knowledge or experience in each particular field of interest.

As if this were not enough to attract the biggest attendance ever, a keynote speaker will set the scope and pace of the Convention program at the opening luncheon on Thursday, November 7; and a seminar summary will review the important highlights of the meeting at the closing luncheon meeting on Saturday, November 9. The keynote speaker's name will be announced in these pages next month. The summary address will be given by DEAN THURPIN C. RAN-

NEYER, FAIA, of the University of Florida.

Seminar speakers' names well indicate the type of provocative session in store for all who can attend. R. BUCKMINSTER FULLER—whose demonstrations of creative dynamics have been of major design importance—will lead discussion of *Design*. The future of *Structure* will be studied by EDWARD CONNOR, member of the brilliant engineering firm of ARNOLD and WERNER, of New York. The expanding world of *Materials and Techniques* will be explored by ALBERT C. H. DREYER, an acknowledged expert in this field and a leader of several special research projects at Massachusetts Institute of Technology. Kiersty problems attending the future

(Continued on Page 4)



Here's the Convention City from the air—Clearwater, which residents call "The Gem of the Gulf Coast." Convention headquarters—the large building at the left—is a scant five minutes from the white sands of Clearwater's Gulf of Mexico beach.

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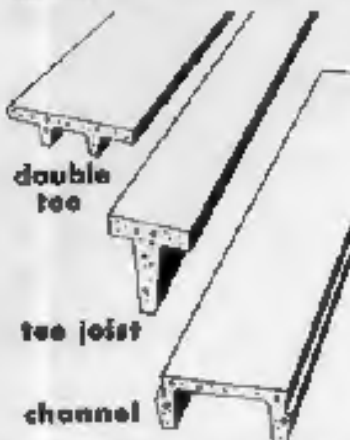
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These members of the 1957 Convention Committee are, left to right: Ernest T. H. Bowen, II, Products Exhibit; Anthony L. Pollara, Awards and Prices, and Mark Hampton, co-chairman with William B. Harvard, of the Architects' Exhibit.

Convention Plans . . .

(Continued from Page 2)

of Community Planning will be dealt with by Maurice B. H. Rotunno, AIA, a brilliant and leading figure in this field whose work has brought him international prominence and honors.

To every Florida architect in every section of the State the substance of these Convention discussions will have a real and direct value. Attendance will put each visitor in direct touch with a wealth of knowledge, experience and talented abilities such as is rarely encountered, though often wished-for. The opportunity of this Convention is too good for anyone to miss!

Another kind of opportunity exists also—that of having fun! The lighter side of Convention activities has re-

ceived just as much attention as any other. Parties—real parties with top-flight professional entertainment—have been planned for both Thursday and Friday evenings. Thursday will be a Poolside Terrace buffet dinner—an outdoor affair with a full menu on the calendar for November 7th! On Friday you'll enjoy a gala night-club evening in the Skyline Ballroom with a floor show, music, dancing and all the rest. Cocktail parties precede both events with members of the Florida Central Chapter as hosts.

There'll be pleasure as well as technical profit in the Building Products Exhibit, too. Some 50 companies have snapped at the opportunity to display the latest developments in their lines in 60 booths, located on the Mezzanine of the Fort Harrison Hotel in the very center of Convention

(Continued on Page 28)



Two more Convention Committeemen are: William B. Eason, left, Program, and Joseph L. Coggan, Publicity. Others serving on the Convention Committee are: A. Wynn Howell, Hospitality; Edmond H. MacColl, Entertainment; Kenneth W. Dickey, Jr., Arrangement; and Ralph W. B. Bode, Transportation. Mrs. A. Wynn Howell heads the Ladies Committee.

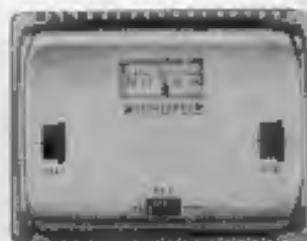
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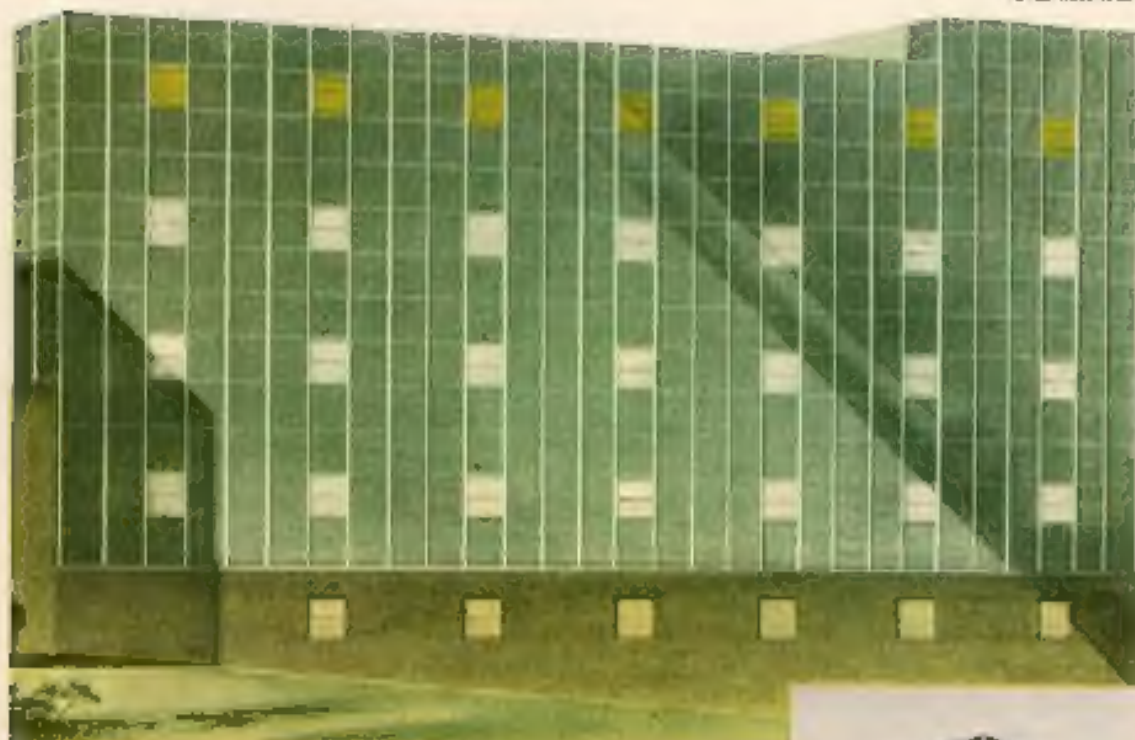
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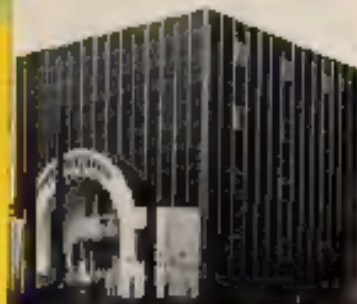
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It's FRANK E. WATSON again...

THIRTY YEARS A DRAFTSMAN

...and how they flew!



This opus is dedicated to the Boys in the Back Room without whom the promises made by the Architect would stretch from here to a lot of missed deadlines.

I have been exposed to the Genus Draftsman since my youth, which on some days seems a long time ago. You know, I estimate that I have drawn close to seven million lines during my career—with a greatly percentage of them in the wrong place. However, over this long period of exposure and participation, I have decided—and who has a better right—to catalog the various and sundry characters I have encountered—and without whom my days on the boards would have been humdrum indeed.

To go back, one of the prime requisites of a draftsman is a good pair of legs. This is doubly desirable in the case of the Lady Draftsman, but more about that later.

Strong legs are not come by, as some draftsmen may think, by standing for years bent over a hot drawing board. To the contrary—draftsmen can spend long years standing bent over a drawing board only if they have strong legs. And these have to be developed early.

In my own peculiar case, my legs were developed—and this is true of most Philadelphia Draftsmen—who, it is universally known, have the best drafting legs in the world—while a member of the T-Square Club Atelier in Philadelphia. It was located just

off Walnut Street on Quincee Street, on the second and third floors, directly opposite the chorus dressing rooms of the Forrest Theatre and there wasn't a better place to view the big musical shows in the altogether than at the Atelier of an evening. It was really touching and heart-warming to see how all the Old Grads would show up when a new show would open at the Forrest. Why, sometimes I would run up and down those three flights of stairs thirty times in a night so that I wouldn't miss a single line of a well-rounded performance. Strong legs—hey we had 'em.

But to get back to the characters. At least I think we want to get back to them.

One of my earliest recollections is a lovable character called **Old Blah-blah Boy**. He had spent twenty-five years at the same drawing board and it was fully equipped, including a bottle opener. As his girth increased, the size of the board decreased—he kept carving out the front of the board so he could stay real close to his work. Eventually he became quite a big man in the organization.

The Timid Draftsman—He draws everything very lightly over the entire sheet and will not bear down on the pencil until he has checked and double-checked with everyone in the office. Guaranteed to give you a complex. Never makes a mistake.

The Eagle-Eye or Brown Nose

—This character stays after hours—gets everything all blucked out and ready so that he can get approval from the chief draftsman early in the morning, and not waste precious hours during the day. Ugh!

The Masher—He fills in all the block, brick and tile walls completely with cross-hatching, draws every joint line on the elevations of brick walls, tile, etc. But detailed, necessary, technical information is very conspicuous, because it is missing! Beautiful drawings for the Archives.

The Enthusiastic Draftsman—The Boss gives him a job to do. Down goes a clean sheet of paper. He attacks the drawing with great enthusiasm, finishing it quickly and with great zest. The Chief Draftsman sticks his big nose into it—quote, "The Boys up front have made a few changes—the orientation is wrong—flip the plan—let's rooms go in here—change the kitchen, etc., etc., etc." Is our man discouraged? Down goes another sheet of paper. He attacks the drawing with enthusiasm, finishing it up with great zest, and so on ad infinitum. Everybody loves the Enthusiastic Draftsman.

The Upright-Downer—Most of these fellows had their early training in Australia. They work from the top of the board, crowding the draftsman
(Continued on Page 8)



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30 Years a Draftsman . . . (Continued from Page 1)

in the aisle in front. It is a known fact that this man will usually sleep at the foot of the bed.

The Lady Draftsman—This item is a great morale booster, and there should be one in every office. The only difficulty is that if the Drafts-lady happens to be good looking, she usually ends up in the front office. This is decidedly unfair and something should certainly be done about it. Speaking of front and back—and I believe we were—I have some tips for the ladies about their position in the Drafting Room. I refer, of course, to their location on the production line of drawing boards. Ladies you have heard of putting up a good front—straight up and right—two to a customer and all that. Why wait to be up lifted? Forget it! Develop the posterior; accentuate the Backward Look. Look good facing away from it, and you will end up at the head of the room. Ladies, in the Drafting Room, behindsight is much better than foresight.

The Operator—He naturally follows the Lady Draftsman. This guy is the Bliko of the trade. He has more side lines than a moored ship—he runs the office pools—takes bets on the horses—starts all the rumors—can get you things wholesale—handles the prize money for the bowling team—arranges the office annual outings, etc.—all to his own advantage. This promoter is indispensable, for without him the job would always get out on time.

Melvin's Neph—The Quiet One—Really neat. He covers the entire drawing with sketch paper, leaving open only the few square inches on which he is working. He hates to erase anything and does a lot of drawing on the back of the sheet to avoid messing it up in case he has to make a change. This Draftsman got his early training working in a printer's office putting pieces of tissue paper between calling cards.

The Aggressor—This character really beats down—using a 3B pencil. He turns out a real strong black drawing. When told there isn't much useful information on the drawing he

invariably retorts, "I know, but it sure makes a good print."

The Clock Watcher or Government Man—I have seen this one with his coat on and his hand on the rolled-up plastic board cover ready to slide it down as the clock strikes five. It is amazing the combination that can be developed over a number of years in exercising this maneuver. He hasn't been late for supper in twenty years.

The Hit Shot—Fresh out of college where he was a big wheel—this boy knows everything—can do everything—clever sketches—right up to date—has the latest design clichés at his fingertips—falls asleep every night listening to the Reynolds's Aluminum Company's record on the Hi-Fi. Considers the drafting room an interlude until he can take the State Board and open his own office. This boy will go far—we hope!

The Colper—The humidity buckles the sheet—too much tooth to the paper—the mechanical department is stupid—what a lousy building—slave wages—nobody tells me anything—those guys up front really must be cleaning up. Now back in Detroit we had ideal working conditions! If anybody knows the whereabouts of this character, we will be glad to pay his fare—one way—back to General Motors.

The Goodfoller—You have to make allowances for this necessary evil in all production schedules. Bland, urbane, popular with the Boss's daughter. This guy can make more smoke and less fire than anyone in the office. Recently established a new record of thirty-six consecutive days on the same drawing and never changed a line. Always manages to wangle the schedule sheet.

The Plodder—Works to a schedule—so many hundred lines per day, no matter what the pressure—one speed. He starts methodically in the upper left hand corner of the sheet and working from left to right he finishes as he goes so that when he reaches the lower right hand corner on goes the title block and he is done. No coffee break—never looks at the World Series—a real square.

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American Eye In Siam . . .



During a month in Thailand as part of a round-the world trip, the author was asked by Thai architects to record his impressions for their architectural magazine. This article resulted.

By LESTER C. PANCOAST

Sketches by the author

From the plane I could see that Bangkok is in an Everglades of water. Thousands of small buildings off the water, off the ground, and countless organic water paths running from the one great serpent river. From the airport road I saw happy people bathing from their houses, sitting on their bridges to watch the sunset paddling outly boats in narrow shells. The dizzy spacelessness shared by most Asian cities was qualified by commercial waterways jammed with round-crowned sampans.

Within a day of arriving I stood as excited as a child before the temple of the Emerald Buddha making color photographs, realizing I was far from living in a Western child's dream of splendorous Far East. And I squinted at the glittering glass mosaic buildings at gleamed multi-pronged roofs and unequivocally gold surfaces I had never seen before.

Returning from excited child to sober architect a process of three days, I was aware of a disappointment

with Bangkok. Against the satayas and temples and against the quantities of misapplied buildings now produced everywhere in the world, there was very little contrast of contemporary architectural expression to speak for today. I looked for it as an architect automatically does, hoping to meet new individualism. I found many large, new building structures in Bangkok, though not one percent seemed to me to make architectural sense.

I know of the struggle to accomplish a clear, strong expression where either clients or engineers or contractors or lawyers do not want to or can not—stand under the stress of a new approach. This is a struggle of building new culture instead of running to the old, which architects have always faced.

The compromise architecture in Bangkok is painful to see, especially as it is being consanited. Unless one unfortunate man designed them all, there seems to be agreement among their designers that new necessity buildings, a huge new hotel, a railroad office building should look exactly alike—style European, color Art Deco, Arts concepts and Thai in certain details. I was shown one huge, cream-colored, rather Gothic-looking barn of a building with the appearance of a building with the appearance of an architectural student's word, ginger what to us meant a curious thing.





added to the land to distract from a bad building. If the guides are expressions of its confusion, they are bad expression. As a visitor to China, I began to realize that Bangkok is not the only unfortunate city to have compromise buildings.

Another wonderful architectural spirit is working in the ruins of Sukelliat and Ayudhya, over-restoring ancient monuments with modern materials to the point where they lose the clarity and beauty of their great age. The new makes their muddled world

more would like to have seen, but they were rapidly lost to Siam at great public expense. I pray there is not too much money allotted to have them all re-estabished. That anyone would want to exchange a genuine, ancient, crumbling *solidus* for a hard new, white-washed plaster one, is more than I understand. Sure, old, but architecture has never given for modern. I see, but I think only the intelligent scale-mentality will duplicate even parts of it in modern building, or rethink

the old like new.

Japan is exhaustively using ancient architecture yet order. It is sensible enough to desert in mind of its building solution. However, she imports and to digest ideas from Western countries rather than trying for her own new Japanese expressions. I think it would be poor for Siam to import designs like foreign ones, regardless of the foreign degree of her architects. World architecture is becoming more similar as the world

(Continued on Page 22)





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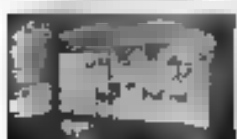
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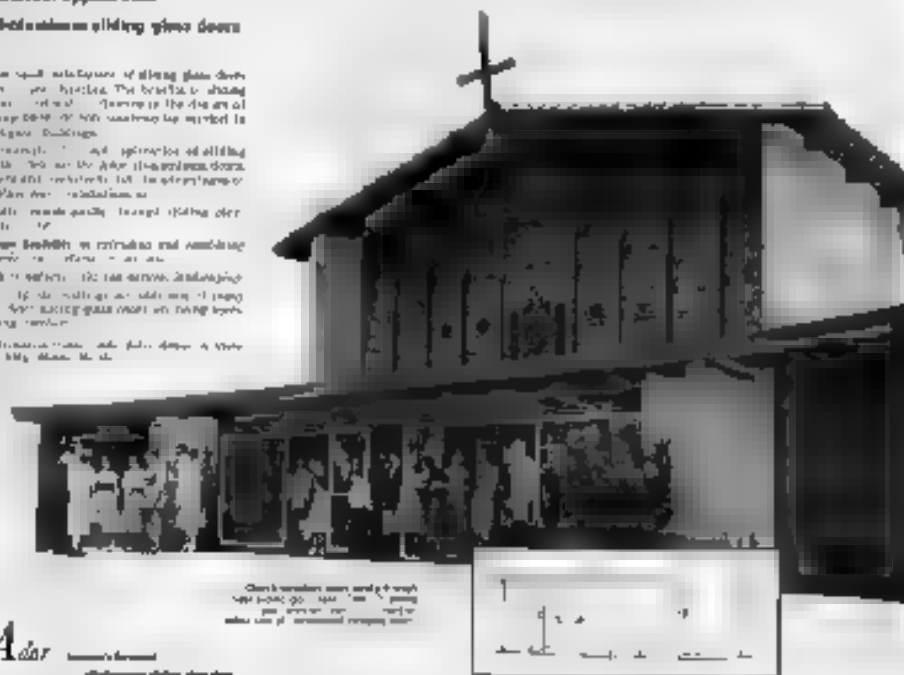
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Ador aluminum sliding glass doors

Ador aluminum sliding glass doors are available in many sizes and configurations, including the use of sliding glass doors in churches.

The Miami Draftsmen's Club

By JOHN B. ROSS

President 1957



The history of The Draftsmen's Club of Miami is actually the story of how architectural shop-talk was bootstrapped into an institution. The institution is now a membership, not-for-profit corporation with 120 active participants and enough vision, purpose and energy to look forward to acquiring its own, permanent clubhouse. The conversational germ from which the institution has grown was first hatched some ten years ago.

It took shape from the propensity of the ambitious draftsman to study, to speculate on his future, to probe the opportunities of the profession to which he is a party, to evaluate the extent of his experience. And, of course, to talk. Ten years ago there were four such draftsmen: FRANK LEIBENTZ, HAROLD A. MCKINLEY, HANK BROWN, ROBERT TOMB. All

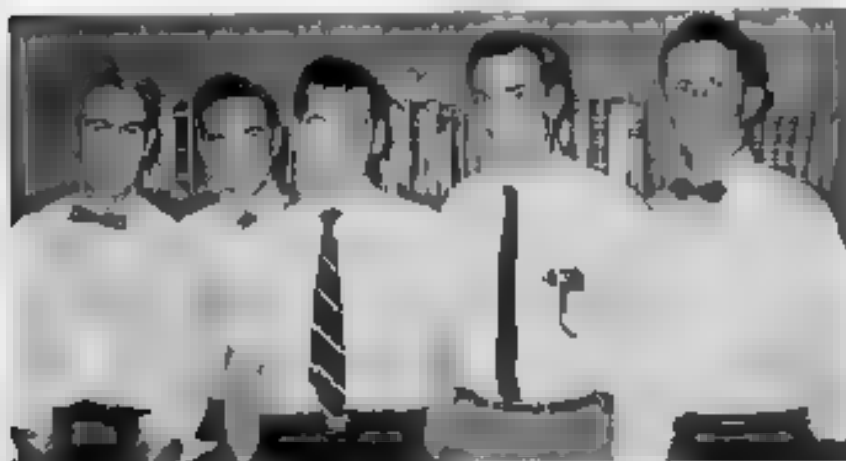
were employed by Miami architects. All were touched with the same urge toward conversation and self-betterment. So naturally they drifted together. At first it was just talk—discussions of architecture, of office problems, of what the future held. Then suddenly it was more than that. The germ of the institution has come to life and at a convivial meeting of those four conversationalists on October 30, 1947, its foundations on the present institution were laid.

In May, 1949, the Draftsmen's Club of Miami was incorporated. "To provide draftsmen with educational, cultural and social activities and to promote the general welfare of the membership." Since that first meeting the Club's membership has increased thirtyfold! Growth has been so rapid, in fact, that the original

Constitution and By-Laws became antiquated and were revised to meet present requirements this year.

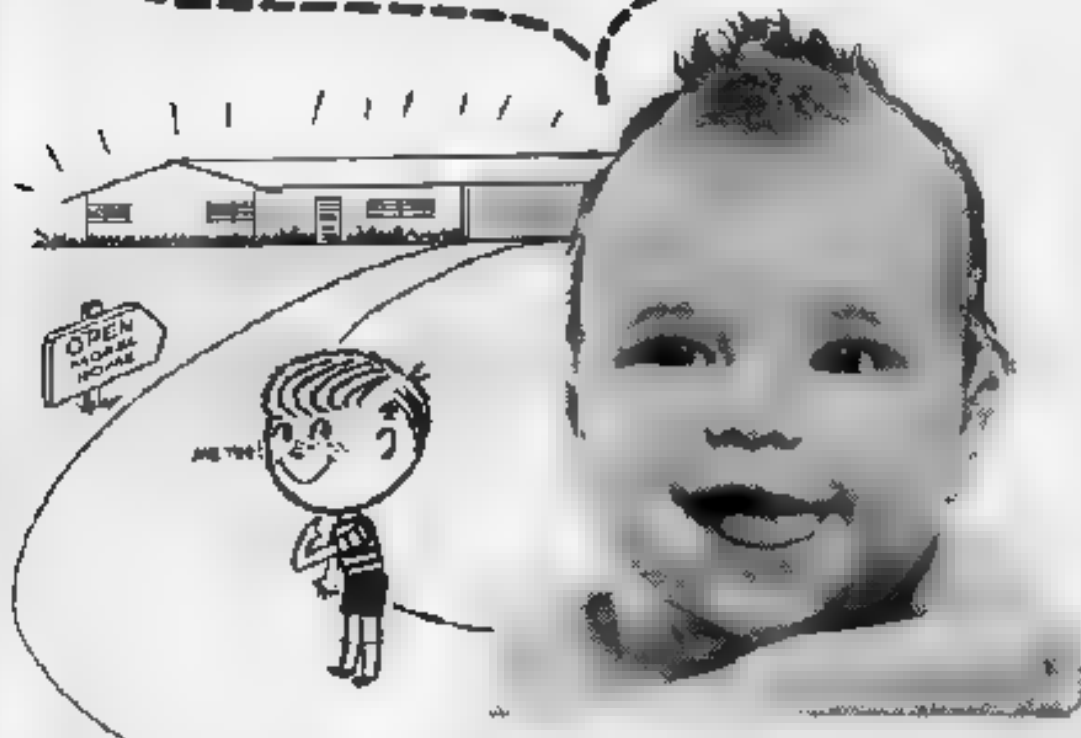
The success of the Club has been due to more than one factor. First of course was the drive of its founders and early membership. Next, perhaps, have been the efforts of each successive president linked with the individual interests of the Club's growing membership. But most important have been the unselfish and constant cooperation and understanding help of many of Miami's top architects and engineers. These men have graciously offered—and freely given—their encouragement and active help. Through them the Club has truly realized the purposes set forth in its charter: for with their active cooperation the Club's educa-

(Continued on Page 13)



Here are the 1957 officers of the Draftsmen's Club of Miami, Inc. Left to right: William Andrews, secretary; Ray C. Biggersstaff, treasurer; John B. Ross, president; Kenneth C. Brademan, vice president; and Richard Berry, recording secretary.

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THE FLORIDA ARCHITECT

Draftsman's Club . . .

(Continued from Page 12)

tional courses have proved to be one of its most popular features. It must certainly be a source of personal satisfaction to those men who realize that through their help, many of the Club's members, both past and present, have become registered architects in the State of Florida.

This helpful interest has now achieved almost the status of a neighborhood school. This year three courses are being offered—Basic Structures, Advanced Structures and Architectural Design. Engineers Bill Weaver and Jim Powers are conducting the courses in structures; and architects Frank L. Watson, Robert M. Little, Francis Giesma and, until his untimely death, John E. Petersen, are generously demonstrating the fine points of architectural design. All these courses have been accorded an enthusiastic acceptance.

The Club's first Founder-President was Frank Lottman. Since then the following men (many of whom are now practicing architects) have

helped further the progress of the Draftsman's Club:

CHARLES ABEL	1949-1950
CLARENCE HANER	1950-1951
CHARLES S. BECKWITH	1951-1952
BOB MILLER	1952-1953
MAX GARDER	1953-1954
FINNEY HENRY	1954-1955
DOUG L. BROWN	1955-1956

The Club is still much concerned with its original aims of providing members with the educational, cultural and social activities spelled out in the articles of incorporation. But it is now reaching beyond those specific aims. As befits an institution which has grown from a conversational germ in the short space of a decade, it has set for itself a number of long-term objectives.

Some of these are truly ambitious; others can be realized more quickly. Among them is the wish to consolidate membership and to stabilize the program of educational courses. Another is the sponsorship of a local clarity—the idea being that collectively members of the Club can be of real help to those who need and can use their interests and activities. Still another aim—toward which the Club

has already seen signs of hopeful progress—is close association with Miami's AIA Chapter. Finally, all Club members are looking ahead toward the time when they can meet in their own clubhouse. Plans are now under way to promote a building fund with a view to acquiring or building a permanent clubhouse for courses, lectures and social events.

In the meantime the Club meets every second Monday of each month. Headquarters is in the Miami Builders Exchange Building through the courtesy of that body. The meetings are varied; and many of them are sponsored by organizations interested in the Club and willing and able to help it progress. They may range from a film show on architecture at the Builders Exchange to a dinner-dance at some hotel—or to a gathering at which Frank Watson will unburden himself on "what draftsmen really are."

So there is still plenty of conversation in the Club—plenty of the original germ from which the present institution has developed. And members hope it will always be so.

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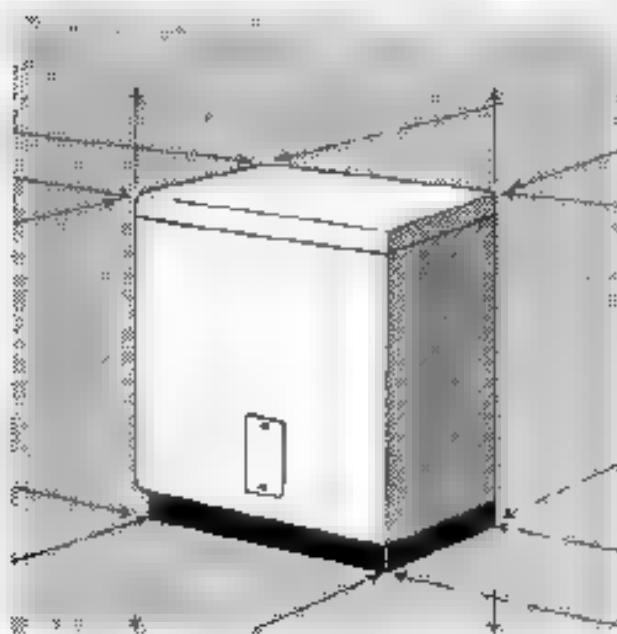
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Plans Approved for New AIA Headquarters in Miami

If construction progress continues on its present schedule, the F.A.A. will have a new office about the time the New Year rolls around. In conjunction with the Florida South Chapter AIA, space has been set aside in the Julemont Plaza Building, now under construction on a marvelous site in Miami, fronting on the Miami River and overlooking Biscayne Bay. When plans have been fully developed by the end of this year, Florida's architectural profession will have one of the finest headquarters in the entire country.

This headquarters will be a combined office-entertainment-exhibition area containing some 2500 square feet and located on the mezzanine floor of the unique triple-purpose building in which FRANK H. SACCOMINI and the late OSMUND E. PETERSEN are architects. The space is one of several areas set

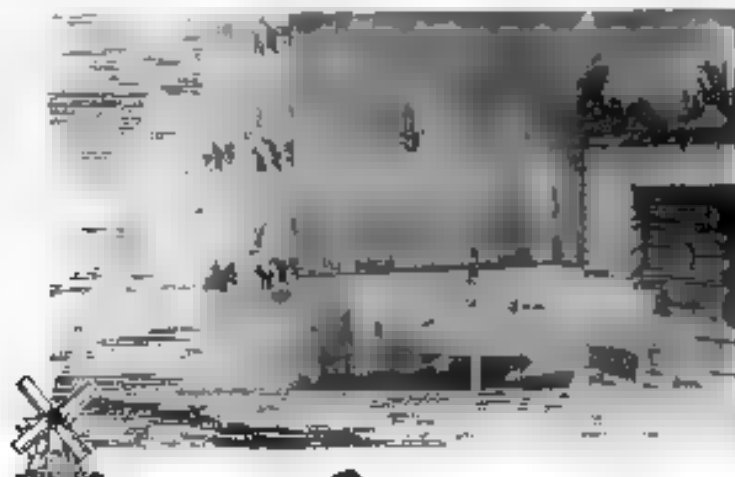
aside for use of professional and trade groups of the construction industry by CLAUDE T. WATZEL, president of the Architects' Bureau of Building Products and Executive Vice president of the DuPont Plaza Building.

Development of the area into a well-planned, appropriately equipped and professional headquarters has been handled ably by a Committee of the Florida South Chapter including BLANK WATSON, HENRY JONES, FRANK SACCOMINI and CLAUDE T. WATZEL. Cooperating fully with the F.A.A. Executive Secretary relative to office needs, the Committee has come up with an excellent plan which provides an addition to compact, efficient office space for the F.A.A.—a central area which can be variously used for Chapter meetings, lectures, lounge space or exhibit area. Adjacent to it

will be a large room for Executive Board meetings, press conferences or other professional committee meetings as may be required.

The area will be fitted with adequate facilities for refreshment and entertainment. Storage areas will provide space for portable exhibition lecture, and slide and moving picture equipment. A combined office for the Florida South Chapter and the F.A.A. will be located near the entrance to both the Architects' Bureau of Building Products and the Julemont Plaza Hotel. In the hotel lobby will be constructed a large window display area with adequate lighting for the constant display of architectural or fine arts exhibits.

The entire space will be completely air-conditioned, and lounge-and-exhibit areas will be fitted with special ceiling lights for complete flexibility in setting-up for adequately lighted displays. Entrance to offices will be separate from entrances to the lounge area.



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See it on Page 6

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MIAMI 48

News & Notes

Governor Names Bunch, Rogers to State Board

Governor LEON COLLINS has filled two statutory vacancies on the State Board of Architecture by re-appointing **Richard Bruce Rogers, AIA**, to office for an unexpired four-year term and by naming **Franklin S. Bunch** of Jacksonville for a similar period.

The vacancies on the Board were created through expiration of the term appointments of Rogers and S. Blaine Persons of Jackson. Mr. Rogers, who is now serving on the Board's subcommittee for the second year, was first appointed to the Board in 1954 for the then acting Governor Charles J. White. Mr. Rogers has devoted eight years of able service to the State Board, having been first appointed in 1949. Prior to 1956 he had served two terms as the Board's president.

As a newly-appointed Board member Franklin S. Bunch will contribute a well-rounded experience of professional practice and public and professional service. A native of Jacksonville and an architectural graduate of the University of Florida, he has been a public official in the firm of Hansen, Peterson and Jackson since its organization in 1946. A member of the AIA since 1945 he has long been active in public, professional affairs, having been president of the F.A.A. in 1947-48 and a five-year chairman of the F.A.A.'s important Legislative Committee. He is currently serving his second term as an F.A.A. District Vice President.



Franklin S. Bunch, AIA



Richard Bruce Rogers, AIA

term and will be looking for consideration of Board members.

However, it is anticipated that a positive sign of the 25th Anniversary Celebration of the Florida Central Chapter will be made fully by its chairman, **Robert H. Lavery**, who is also an F.A.A. Director from that chapter.

Prior to the Tampa District's meeting, he will appoint F.A.A. Convention Committee which will hold its first meeting. All members are expected to attend the F.A.A. District. They are **Frederic H. Brown**, Chairman, **James Johnson**, and **Charles R. Mason**. The Committee will meet with the F.A.A. President and the Executive Committee to make preliminary plans for the 14th Annual F.A.A. Convention in 1958 and to develop methods for selecting Convention committees and determining local policies for Convention program planning for several years ahead.

(Continued on Facing Page)

FAA Board Meeting

Set for August 10

All F.A.A. Officers and Directors have been notified of the fourth 25th meeting of the F.A.A. Board of Directors scheduled for August 10 at the Tampa Terrace Hotel at Tampa. According to custom, the meeting will start with a luncheon at 12:30 p.m.

President **Frederic H. Brown** has invited committee reports on the agenda of the meeting. These will be interim reports to indicate current progress of committee assignments. Much of the day will probably not be spent in person but completely clear

News & Notes

(Continued from Page 18)

Sarasota Firm Expands

Effective as of the middle of last month the architectural firm of SELLER AND GEMILL SARASOTA, acquired a new general partner and was reorganized as "The Architectural and Engineering Offices of Seller, Gemill and Smith." The new partner, Louis H. V. SMITH will do the new firm's mechanical engineering as well as continuing to provide individual consultation. Prior to his full-time association with the Sarasota architectural firm, Smith maintained a consulting engineering practice in Miami with a branch operation in Sarasota.

Smith holds a master's degree in engineering and is licensed to practice in four states. The new firm will continue to maintain offices in the Commercial Court Building in Sarasota.

Chotus Comments on The Role of The Critic

Writing in the current (July) issue of *Progressive Architecture*, M. E. CHOTUS, Associate Professor of Design, U. F. College of Architecture and Fine Arts, considers the role of the critic in the esthetic evaluation of architecture. He cites two types of critics—the absolutists who measure esthetic values in terms of emotional, individual and uninformed responses; and relativists whose judgements are based largely upon a serious, reasoned discrimination between good and bad.

Though he recognizes the existence of these two general categories of "critical appraisal" Chotus makes evident his belief that the first type of critic has had insecure ground on which to base his philosophy of judgement.

"Can we say," he asks, "that there really exists an abstract idea of beauty, a certain pattern of lines, geometrical figures, colors, etc., that is eternally acceptable?"

In developing the viewpoint of the relativist Chotus answers his rhetorical question in the negative. He points out that "relativist standards are considered more as empirical criteria than rigid rules—standards that are flexible and that may even be revised."

AUGUST 1957

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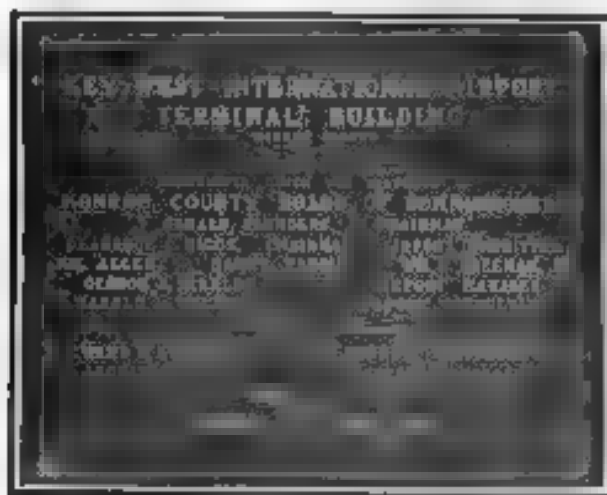
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Convention Plans

(Continued from Page 2)



Jack McCandless has taken on the double job of acting as Convention Treasurer and Registration Chairman. His address is 20 Beach Drive St. Petersburg.

activity. As it turns out, there will be award trophies for excellence of product display and booth representation. And prizes for exhibit attendance by conventioners will be set aside in evidence again this fall.

An amazing array of such prizes is now being developed. Prizes range from two fabulous all-expense airfares to the two through such luxury gadgets as TV sets—portable and otherwise—to such useful items, appliances as electric and gas toasters. A unique method of awarding these prizes has been developed. It involves instant, fun and funnily, heavily and all details will be presented at the time of registration.

The business matter of the FFA—its important annual business Convention—will be handled during three business sessions on Thursday, Friday and Sunday morning. A special no-cost meeting, Friday morning will be devoted to a luncheon and a show. It will be a business session for Chapter presidents and Chapter Affairs committee chairman. Parading Moderator will be Betty Plunk. AIA Executive Chairman of the important AIA Chapter Affairs Committee. The meeting will be followed after the highly successful one held at the 1976 AIA Convention in 1976 and will be combined with practical ways of improving AIA Chapter programs. (Continued on Page 3)

THE FLORIDA ARCHITECT

Plans for another traveling exhibit of "Florida Architecture by Florida Architects" are now nearing completion by F.A.A. Vice-President WILLIAM B. HANFORD and ALAN JAMISON, double award winners in the 1957 A.A. Convention's Better Housing exhibit. The architects' exhibit program is now being printed and will be mailed soon. It will invite entries of all types of completed buildings—described by either renderings or photographs, from those shown at the Convention, an award jury—to be named at a later date—will select a number to make up an exhibit which will go on tour for a public showing in several cities in this country and Latin America.

Florida State Board Registers Eighty-six

Fifty were granted registration for practice of architecture by State Board examinations held June 10-13. At time only one from Georgia was from out-of-state.

Newly registered Florida architects are:

Bartow

Leslie C. Pickett

Bredenton

Dwight E. Coall

Louis F. Schneider

Clearwater

Frank H. Morris

Donald S. Williams

Coastal Cities

Kenneth Triester

Greenview

James G. Ridgeway

Daytona Beach

Charles T. Phillips

Delray Beach

George C. Davis

Ft. Lauderdale

Richard S. Baker

Robert E. Hall

Frank E. Mero

Carl A. Peterson

Ft. Myers

Charles L. Askel

Harold F. Turk

Ft. Pierce

Robert E. A. Torre

Goldenrod

Clifford W. Wright

Jacksonville

Calvin L. Kelley

Lakeland

James R. Orr

Miami

Harold C. Dockes

Harold Edelstein

(Continued on Page 24)

AUGUST 1957

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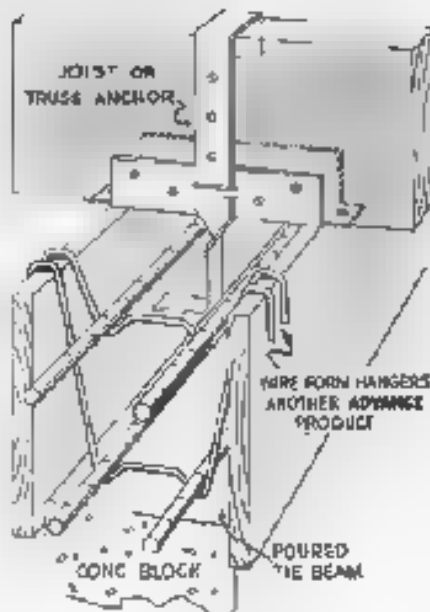
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OBJECTIVES

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Board Registers 86...

(Continued from Page 77)

Walter S. Kuzman
Jeffrey B. ...
Kenneth R. Mike
... A. ...
Paul L. Reiner

Miami Beach
Rudolf ...

Neptune Beach
Louis C. ...

Orlando
Lawrence F. Anglin
William A. ...
Angela G. Phelps

Palm Beach
William R. ...

St. Petersburg
James E. ...

Springdale
R. ...

Tallahassee
Lawrence B. ...

Tampa
Frank A. ...
Daniel ...
... ..

Waters Haven
E. ...

In addition to the above, forty-six were granted registration by exemption and one was re-registered.

American Eye in Siam ..

(Continued from Page 77)

grow similar, but regionalism will always mean special designs, sensitively and responsive to a people and a place.

In Siam I found the life of the people and the hard call for a strong, very Thai statement which can be built on the testing, not the techniques or picturesque details, of long existing native architecture. Anoma Ching Man's saw multi-level off-the-ground dwellings which display an native imagination. Many small units are very charming, and they are made gentler by the meshes of woven, hand-stretched bamboo mats, with which these buildings would inspire Thai architects.

There is in this age little agreement even within a small country on what contemporary architecture should be. And so there is little hope of achieving a new Thai building in splendid new units given to so

(Continued on inside pages)

THE FLORIDA ARCHITECT

much of this country by its native architecture. However, there are elements here which should inspire twenty Thai architects to arrive at twenty different, but valid, building expressions: warm open tropical space, beautiful cool-looking water areas, floating boats and flowers and all kinds of bridges, great tropical trees and bright-color plants, and the filtered light of tropical sun. These can romanticize the most humble native Bangkok shack — but in alliance with clean, honest, direct, spirited design, the full charm and meaning of life in Siam would really come alive!

I am no less critical in other places, including my own country, which is Florida. I have this criticism on first impression: I have been in Siam two weeks. When I return to the United States and am asked by architects what was worth seeing in Siam, I think I will describe to them a true highlight in this long trip: seeing the thatched houses and their skinny bridges, late one afternoon in brilliant yellow light, reflected in the water along the road to Ayudhya, Siam, into thrilling country.

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Producers' Council Program

The June 25th meeting of the Miami Chapter was different. The occasion was the traditional inauguration of newly-elected officers for the year 1957-1958. According to past custom, also, it was a party night, with attendance open to wives of Council members and their guests. Scene of the affair was the Coral Gables Country Club; and inauguration ceremonies were preceded by the customary cocktail hour and excellent dinner.

What made this meeting different from past inaugural meetings was the presence of all but two of the Miami Chapter's past presidents. They had been invited for a special ceremony—the presentation to each of a plaque, commemorating their service to the Chapter. Plaques were of walnut on which was super-imposed an emblem of the Producers' Council. Each was engraved with a past-president's name and years of office.

Newly elected officers were: FRED CONNELL, President; GABOR KYLE, vice-president; ALAN KERN, secretary (elected to succeed himself); and JOE



Fred W. Connell, newly-elected President of the Miami Chapter of the Producers' Council.

FARRINGTON, treasurer. The new president succeeds NICHOLAS NORDEN.

The Producers' Council 36th Annual Convention and Chapter Presidents' Conference will be held at the Brown Hotel, Louisville, Kentucky, September 25 to 27 this year.



All but two of the Miami Chapter's past presidents were on hand at the Chapter's June 25th evening to receive a plaque commemorating their past services. Seated, left to right, are: John F. Mitchell, Ed. O. Handerson, Henry J. Pitman, R. Harley Mitchell and Carl Slack. Standing are: Frank R. Goulding, Gomer Szarek, Nicholas Nordene and Fred W. Connell. The two past presidents not shown are Charles A. McEwen and the late George J. Haas.



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the architect's vision sets the pace for the future . . .

by Lawrence Field

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Furthermore, an architect can always rely on the Ludman Engineering Division to keep pace with his vision, from proposal drawings through completion. This service is available to the architect at all times through his nearest Ludman Engineering representative.

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The OWNER...

Likes WonderWall because, it results in a clean, attractive, modern building... offers outstanding economy in both construction cost and space gained. For its extremely long life and minimum maintenance.

WonderWall, a product of the Engineering Research of Miami Window... maker of the FIRST all aluminum awning window, permits modern, extremely flexible design. WonderWall enables you to apply your own combinations of inward and outward projecting vents, fixed vents and panels. Through the use of WonderWall you can design buildings that control their own weather... combining either fresh outdoor air, air conditioning, or heating with maximum efficiency, economy, and smart contemporary appearance. WonderWall's simplicity of concept... speed of application... and other advanced features, make it the number one choice of architects, where curtain wall construction is planned.



miami window corporation

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